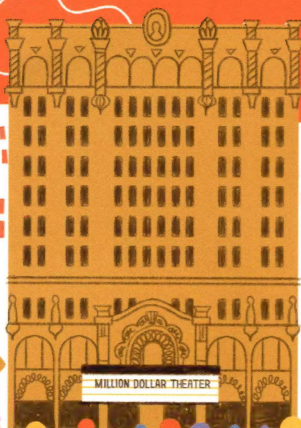
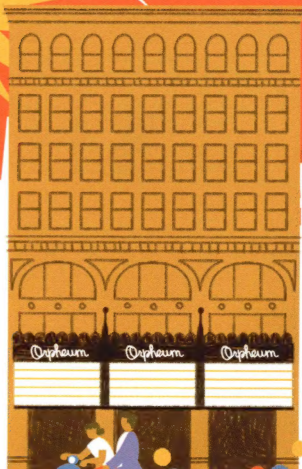




LOS ANGELES  
CONSERVANCY



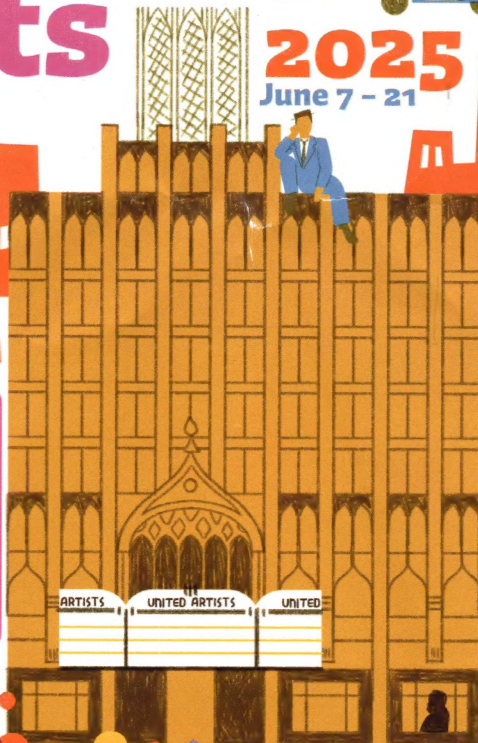
MILLION DOLLAR THEATRE



Daphne Daphne Daphne

# Last Remaining Seats

2025  
June 7 - 21



ARTISTS UNITED ARTISTS UNITED

UNITED ARTISTS

Classic movies in historic theatres

# **SERIES SUPPORTING SPONSOR**



# Last Remaining Seats

Details and tickets at [laconservancy.org/lrs](http://laconservancy.org/lrs)

JUNE 7

THE FRESHMAN (1925)  
ROMAN HOLIDAY (1953)

JUNE 14

THE 39 STEPS (1935)  
THE LADY VANISHES (1938)

JUNE 21

HIGH NOON (1952)  
CARMEN JONES (1954)

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Major funding for the Los Angeles Conservancy's educational programming is provided by the the Kenneth T. and Eileen L. Norris Foundation.



# PRODUCER SERIES SPONSOR



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# Orpheum

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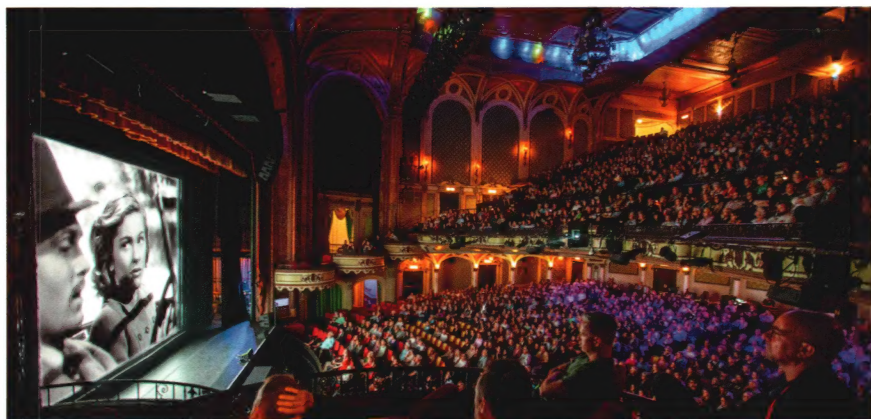
LA CONSERVANCY HAS  
THE SEVEN YEAR ITCH  
WELCOME BACK  
THE MIGHTY WURLITZ

Orpheum





# CELEBRATING THE HEART OF L.A. ONE MOVIE AT A TIME



*Last Remaining Seats* theatre-goers at the Orpheum Theatre, June 2019. Photo by Mike Hume.

In the heart of downtown Los Angeles sits a historic corridor of dreams. Once the epicenter of entertainment, shopping, and dining, downtown L.A.'s Broadway district was home to grand department stores, bustling cafes, and—most famously—its magnificent theatres. It's always been more than just a street; it's a place where stories come alive, where neighbors gather, and where memories are made.

These remarkable spaces weren't just movie houses; they were vibrant community hubs, with stunning architecture that drew on global styles, creating magical environments where everyday life met grand imagination. But as suburban shopping centers and multiplex cinemas grew, the bright lights of Broadway began to fade.

In 1987, nearly a decade after the Los Angeles Conservancy was founded, we saw an opportunity to bring people together and breathe new life into these treasured spaces. *Last Remaining Seats* was born—a summer tradition that invites Angelenos to experience classic films in the very theatres that once defined our city. Today, as communities across L.A. face new challenges,

*Last Remaining Seats* continues to celebrate L.A.'s history and the people who keep it alive. It's more than just a film series—it's a chance to connect, share an unforgettable experience, and discover the magic of these historic theatres.

## THE LAST REMAINING SEATS VOLUNTEER COMMITTEE

At the heart of *Last Remaining Seats* are the volunteers who make it possible. They are neighbors, friends, and passionate community members who give their time and talents to ensure that each screening is a night to remember. From selecting the films we showcase to coordinating pre-show activities, and managing concessions, they make this annual event a true community celebration. We are profoundly grateful to our 2025 LRS Volunteer Committee for their incredible dedication and enthusiasm. (See page 22 for the full list of this year's amazing team!)

Want to be part of the magic? Explore the Conservancy's many volunteer opportunities at:

**[laconservancy.org/volunteer](https://laconservancy.org/volunteer)**

# WELCOME TO LAST REMAINING SEATS 2025!



*Adrian Scott Fine welcomes Conservancy members at Last Remaining Seats in 2024. Photo by Mike Hume.*

Thank you for coming out to *Last Remaining Seats*! We are honored to gather with such a vibrant community—our devoted members, film enthusiasts, historians, preservation champions, community supporters, sponsors, and so many others who make this event possible. We all share one thing in common, our love of Los Angeles, and the many places and spaces that help tell its story!

In the wake of the devastating January fires that touched so many lives, this series is more than a celebration or classic film series; it's a testament to our resilience and a renewed call to action to protect L.A.'s shared heritage. The historic theaters we're in tonight stand as living reminders of what is at stake and can be lost when preservation is not prioritized.

Now, more than ever, our mission to protect historic places is urgent. Advocacy and incentive tools like the City of L.A.'s Mills Act are vital, as they provide essential financial help to property owners to ensure historic places are preserved.

From the iconic Eastern Columbia Building to the

United Theater on Broadway, Downtown has benefited greatly from the Mills Act. The Conservancy is committed to bringing L.A.'s Mills Act program back, and stronger than ever to help jumpstart further revitalization efforts. (See page 18 for more information on L.A.'s Mills Act program.)

By joining us today, you're doing more than enjoying a classic movie—you're standing up for preservation, heritage, and community. Your support empowers us to continue protecting the historic places and spaces that matter, sharing stories that inspire, and strengthening policies that ensure historic places endure for generations to come.

Membership is key to our success. A strong membership base amplifies our voice, increases our influence, and allows us to expand our reach throughout L.A. County.

We're aiming to welcome 20 new members at each screening. Use the QR code below to join today and enjoy \$10 off Conservancy membership, along with other exclusive benefits available only at *Last Remaining Seats* screenings.

Thank you for being here and *enjoy the show!*

Until next year,

A handwritten signature of Adrian Scott Fine in black ink.

Adrian Scott Fine  
President and CEO  
Los Angeles Conservancy



***Join today!***

Scan the QR code to join the L.A. Conservancy and help preserve L.A.'s historic places and spaces.



# The Conservancy's Student Programs are the *Future* of Historic Preservation!

Historic preservation is about places, of course. But at its core, historic preservation is really about *people*: the stories of the people behind the places that make Los Angeles County unique.

That's why, for decades, the Los Angeles Conservancy has been committed to educational programming. We are proud to bring local history to life for students in ways that are impactful, personal, and truly unforgettable. From elementary school students to high schoolers to college students, our thoughtful and engaging programs invite students to explore the role of the **people and places** important to Los Angeles' history through various in-person activities, interactive programming, and free online resources.

*"The Conservancy's Student Programs connect young people to L.A.'s history and heritage. These programs cultivate the next generation of L.A.'s stewards and prepare young people to protect and care for the places that make L.A. special." - Sarah Lann, Director of Education, Los Angeles Conservancy*

For more on the Conservancy's student and youth programs, and to access our free educational tools, visit our website: [laconservancy.org/education](http://laconservancy.org/education).



## STUDENT FIELD TRIPS

**\$10 per student**

**One FREE chaperone per 10 students**

Student Field Trips take students on walking tours of historic places in downtown L.A. and support California's Common Core State Standards in History and Social Studies.

Field trip options include:

- L.A.'s historic downtown
- Union Station
- Chinatown

Our field trips are recommended for grades 3-12 (College level, available upon request). They are ideal for schools, day camps, Scouts, youth groups, and homeschoolers.

*Scholarships are available!*

## PASADENA CITY COLLEGE WELCOMES YOU TO LRS!

This year, Pasadena City College (PCC) is collaborating with *Last Remaining Seats!* Before the screenings and around the theatres, you'll find trivia slides, posters and pamphlets that PCC's "Humanities Through the Arts" class has produced to further your engagement with this year's *Last Remaining Seats* films and venues.



# ABOUT THE FILMS



## **THE FRESHMAN (1925)** **JUNE 7, 2025 - 2 P.M.**

Harold Lloyd's *THE FRESHMAN* is a landmark silent film. The story follows Lloyd as an eager but awkward college freshman who dreams of becoming the most popular student on campus—often with hilariously disastrous results. Shot on location at iconic Southern California landmarks like the Los Angeles Memorial Coliseum and the Rose Bowl in Pasadena, *THE FRESHMAN* is both a time capsule of its era and a testament to Harold Lloyd's comedic brilliance.



## **ROMAN HOLIDAY (1953)** **JUNE 7, 2025 - 8 P.M.**

*ROMAN HOLIDAY* is a delightful rom-com that set the standard for the genre, thanks to the irresistible chemistry between Audrey Hepburn and Gregory Peck. In her breakout American debut, Hepburn shines as the runaway Princess Ann who meets a handsome American reporter (Peck). Unbeknownst to Ann, the reporter plans to sell a story about her, but romance soon complicates things. Written by blacklisted screenwriter Dalton Trumbo and filmed entirely on location in Rome, the film was nominated for ten Academy Awards and won three, including Best Actress for Hepburn. *ROMAN HOLIDAY* remains one of the greatest romantic comedies all time.

Written by blacklisted screenwriter Dalton Trumbo and filmed entirely on location in Rome, the film was nominated for ten Academy Awards and won three, including Best Actress for Hepburn. *ROMAN HOLIDAY* remains one of the greatest romantic comedies all time.



## **THE 39 STEPS (1935)** **JUNE 14, 2025 - 2 P.M.**

This clever, fast-moving thriller follows the unwitting Richard Hannay (Robert Donat) as he's swept into a web of espionage after a mysterious woman is murdered in his London flat. Hannay must outwit spies, decode secrets, and survive a string of misadventures across the Scottish countryside—handcuffed to a sharp-tongued stranger (Madeleine Carroll). With its mix of romance, tension, and humor, *THE 39 STEPS* is one of Hitchcock's finest British films.

This film is presented as part of **100 Years of Suspense: An Alfred Hitchcock Double Feature.**



## **THE LADY VANISHES (1938)** **JUNE 14, 2025 - 4 P.M.**

Romance, mistresses, spies, a pair of kooky cricket fans, and that's just the start of things. Returning to England for her wedding, Iris (Margaret Lockwood) befriends an aging governess (Dame May Whitty) on a train, who suddenly disappears. But as Iris begins to search the train, the other passengers claim the woman never existed. Iris is determined to find the woman, but the journey to unravel this web of mystery takes many surprising twists and turns.

This film is presented as part of **100 Years of Suspense: An Alfred Hitchcock Double Feature.**





## HIGH NOON (1952) JUNE 21, 2025 - 2 P.M.

Directed by Fred Zinnemann and written by blacklisted screenwriter Carl Foreman, *HIGH NOON* is a landmark Western that unfolds in real time. Marshal Will Kane (Gary Cooper, in an Oscar-winning performance) is on the brink of retirement and marriage to his pacifist bride (Grace Kelly) when he learns that a vengeful outlaw is arriving on the noon train. Kane faces the threat alone, embodying a powerful meditation on duty and integrity. The film features acclaimed performances from Kelly and Mexican actress Katy Jurado, who earned a Golden Globe. With its stark realism and tight pacing, *HIGH NOON* remains one of film history's most influential Westerns.



## CARMEN JONES (1954) JUNE 21, 2025 - 8 P.M.

A bold reimagining of Bizet's opera "Carmen," *CARMEN JONES* broke new ground by bringing Black talent to the forefront of Hollywood cinema. Directed by Otto Preminger with a screenplay by Oscar Hammerstein II, the film follows the passionate and beautiful Carmen—played by Dorothy Dandridge in a historic, Oscar-nominated performance—as she entangles a soldier, played by Harry Belafonte, in a tragic romance. Featuring a vibrant all-Black cast, the film's Technicolor brilliance and cultural impact continue to resonate as a landmark achievement in film history.



## SPECIAL BONUS: The Fabulous Fleischer Cartoons Project

*ROMAN HOLIDAY*, *HIGH NOON*, and *CARMEN JONES* will each feature a brand new 4K restored Talkartoon done by **The Fabulous Fleischer Cartoons Project** spearheaded by Max Fleischer's granddaughter, Jane Fleischer Reid.

*The films in this series are presented as originally created during a different time period and may contain negative attitudes, language, and depiction so of people and/or cultures. The Los Angeles Conservancy does not condone these representations.*

## JOIN IN THE LRS SCAVENGER HUNT!

**Join us on an epic photo scavenger hunt at every Last Remaining Seats screening!**

1. Find the scavenger hunt images on pages **13, 16, and 20**.
2. Look around the theatre and find the places or details pictured.
3. Take a photo of each place or detail, and post your images on social media using the hashtags **#LRS** and **#LRSscavengerhunt**. (Don't forget to @ **laconservancy**, too!)
4. When you've completed the scavenger hunt, head to the lobby and show your photos to an LRS Volunteer! (Look for the blue shirts.)
5. The first 10 people to complete the scavenger hunt at each screening will win a free pair of tickets for any regular Conservancy walking tour of their choice!



# Orpheum Theatre

Architect: **G. Albert Lansburgh**

Year: **1926**

Style: **Beaux-Arts**

This opulent theatre and office building is the fourth and final home of the famed Orpheum vaudeville circuit in Los Angeles.

Its Beaux Arts-style façade is clad in gray terra cotta, with winged helmets and a series of griffins along the cornice. The theatre's original electric rooftop sign continues to illuminate Broadway, along with its neon blade sign from the 1930s and the 1941 marquee.

The Orpheum's lavish French interior includes a two-story foyer with marble-clad walls. The auditorium features cast plaster detailing, stained-glass rosettes, and two immense chandeliers suspended from the gilded ceiling. In contrast, the theatre's more modest basement lounge boasts dark-stained wood paneling, a mock fireplace, and a tile floor.

In 1928, the theatre installed a Wurlitzer Style 240 Special, Opus 1821, to accompany silent films and live performances. It's one of the few working theatre organs in Los Angeles today and is a centerpiece of silent film screenings.

In 2001, the Orpheum underwent a \$3 million renovation that upgraded production capabilities and audience amenities while cleaning and restoring the theatre's historic elements. The renovation team adapted the upper floors of the former office building into live/work spaces.

The Conservancy holds a detailed conservation easement that protects the Orpheum Theatre, including both the exterior and interior of the building, from historic marquee signage to the entrance lobby to the main theatre space.



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# THE FRESHMAN (1925)

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## AT THE ORPHEUM THEATRE

JUNE 7, 2025 — 2 P.M.

### PROGRAM

#### WELCOME

Sarah Lann  
*Director of Education, Los Angeles Conservancy*

#### SPECIAL GUESTS

Randy Haberkamp  
*Executive Vice President of Library, Archive and Sci-Tech,  
the Academy of Motion Picture Arts and Sciences*

Suzanne Lloyd  
*Producer, author, and president of Harold Lloyd Entertainment*

#### NUMBER, PLEASE?

Pathé, 1920  
23 minutes  
Black and white / Digital

#### STARRING

**HAROLD LLOYD** as The Boy  
**MILDRED DAVIS** as The Girl  
**DIRECTED BY** Hal Roach

#### THE FRESHMAN

Pathé, 1925  
76 minutes  
Black and white / Digital

#### STARRING

**HAROLD LLOYD** as Harold Lamb  
**JOBYNA RALSTON** as Peggy  
**DIRECTED BY** Fred C. Newmeyer

#### MUSIC SPONSOR



Featuring live musical accompaniment by Randy Woltz

— Thank you to Edward Torres for the pre-show musical presentation  
and to the Harold Lloyd Estate for providing today's print! —

WITH GRATITUDE TO OUR SCREENING SPONSORS  
**CATHY & STEVE NEEDLEMAN**

# ROMAN HOLIDAY (1953)

## AT THE ORPHEUM THEATRE

JUNE 7, 2025 — 8 P.M.

### PROGRAM

#### WELCOME

Adrian Scott Fine  
*President and CEO, Los Angeles Conservancy*

#### HOST

Cecilia Peck  
*Emmy-nominated filmmaker, actress, and daughter of Gregory Peck*

#### **PRE-SHOW: "POOR CINDERELLA" (1934)**

#### **STARRING: "BETTY BOOP"**

*This short program is courtesy of the Fabulous Fleischer Cartoons Project*

### FEATURED PRESENTATION

#### **ROMAN HOLIDAY**

Paramount Pictures, 1953, 118 minutes  
Black and White / Digital

#### STARRING

**AUDREY HEPBURN** as Princess Ann

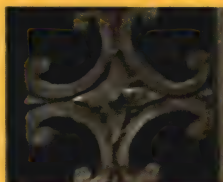
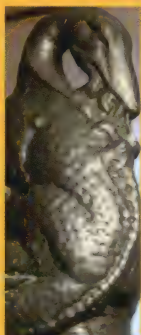
**GREGORY PECK** as Joe Bradley

**DIRECTED BY** William Wyler

— Thank you to Edward Torres for the pre-show musical presentation —

Film courtesy Paramount Pictures

### ORPHEUM THEATRE SCAVENGER HUNT

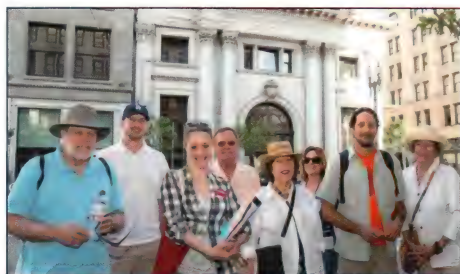


SEE PAGE 10 FOR INSTRUCTIONS



# Explore Los Angeles history on foot!

## Join us on a historic walking tour



For more than thirty years, the Conservancy's walking tour programs have connected countless people with L.A.'s history, storied buildings, and unique places. From explorations of the Bradbury Building to Broadway's movie palaces, these award-winning tours are the perfect way to experience some of downtown's most iconic places. In addition, the Conservancy offers private group tours!

### ANGELINO HEIGHTS

**First Saturdays 9:45 a.m.**

Explore the architecture and history of this charming Victorian neighborhood east of Echo Park.

### ART DECO

**Saturdays at 10:15 a.m.**

Take an in-depth look at the history, materials, and style of Art Deco architecture popular in Los Angeles in the 1920s and 1930s.

### BROADWAY HISTORIC THEATRES

**Saturdays at 10:00 a.m.**

Learn how Hollywood history began on downtown L.A.'s Broadway.

### HISTORIC DOWNTOWN

**Saturdays at 9:45 a.m.**

Learn about the founding of this great city, and the story of its growth, as told through its magnificent architecture.

### UNION STATION

**Saturdays at 11:00 a.m.**

See the beautiful architecture of this beloved L.A. landmark up close, and learn how Union Station continues to evolve over time.



learn more at:

[laconservancy.org/tours](http://laconservancy.org/tours)

\$18 / members

\$18 / youth

\$25 / general public

Save the Date!

# LAST... REMAINS

A Halloween Spooktacular

Presented by the Last Remaining Seats Committee

October 25, 2025  
The Million Dollar Theatre  
2PM - 8PM

Follow us on Instagram for more updates... if you dare!  
@laconservancy



# United Theater on Broadway

Architect: **C. Howard Crane**

Year: **1927**

Style: **Spanish Gothic Revival**

When the revolutionary United Artists production company was formed in 1919 by D.W. Griffith, Mary Pickford, Douglas Fairbanks, and Charlie Chaplin, it was a powerful symbol of agency and rebellion against Hollywood's "studio system." In addition to laying the groundwork for independent filmmakers everywhere, United Artists took it one step further: creating its own movie palace to screen its movies.

Mary Pickford, the powerful actor and producer—and one of the architects of Hollywood itself—had an affinity for European castles. The United Artists Theatre's striking Spanish Gothic Revival style was based on that design aesthetic, and architect C. Howard Crane was retained to turn fantasy into a reality. Crane designed over 300 theaters, including two other theatres for the United Artists Theater

Circuit in Detroit and Chicago. His firm, Walker and Eisen, was also responsible for Los Angeles' legendary Oviatt Building and Fine Arts Building.

The United Artists' theatre was the tallest building in the city for one year after its completion in 1927 and was the tallest privately owned structure in Los Angeles until 1956.

Today, the United Theater on Broadway stands as an open venue and inclusive cultural hub, welcoming a diverse array of performances and events. From plays to concerts, the venue offers a stage for artists and performers from all walks of life.

*Last Remaining Seats* is excited to be back at the United Theater on Broadway for the first time since 2017!



# 100 YEARS OF SUSPENSE: A TRIBUTE TO ALFRED HITCHCOCK

## A SPECIAL DOUBLE FEATURE AT THE UNITED THEATER ON BROADWAY

JUNE 14, 2025

### PROGRAM

#### WELCOME

Adrian Scott Fine  
*President and CEO, Los Angeles Conservancy*

#### HOST

Leonard Maltin  
*Renowned film historian and author*

#### THE 39 STEPS

Gaumont-British  
Picture Corporation, 1935  
86 minutes  
Black and White / Digital

#### THE LADY VANISHES

Gaumont-British  
Picture Corporation, 1938  
97 minutes  
Black and White / Digital

#### STARRING

**ROBERT DONAT** as Richard Hannay  
**MADELEINE CARROLL** as Pamela  
**LUCIE MANNHEIM** as Annabella

#### STARRING

**MARGARET LOCKWOOD** as Iris  
**MICHAEL REDGRAVE** as Gilbert  
**PAUL LUKAS** as Dr. Hartz

**DIRECTED BY** Alfred Hitchcock

*Film prints courtesy Park Circus/ITV Studios*

### UNITED THEATER ON BROADWAY SCAVENGER HUNT



SEE PAGE 10 FOR INSTRUCTIONS

# Preservation Spotlight:

## *The Fight to Save Terminal Island*



*Photo by Adrian Scott Fine/ L.A. Conservancy*

In May 2025, the last two remaining buildings of the Japanese fishing village that once thrived on Terminal Island were listed on the National Trust for Historic Preservation's list of America's 11 Most Endangered Historic Places.

Inclusion on the National Trust's *11 Most Endangered Historic Places* list brings much-needed attention—and urgency—to preserving what little remains of this significant but often overlooked chapter of American history.

### **What is Tuna Street?**

Terminal Island dates to the late 19th century and helped put Los Angeles on the world map. From shipbuilding to mid-century tuna fishing industries, which catapulted charming “Charlie Tuna” into the American zeitgeist.

In its heyday, Terminal Island was home to a vibrant, close-knit community of some 3,000 Japanese and Japanese American residents where fishing, kendo schools, and mochi-making helped keep homeland traditions central to life.

At the heart of it all was Tuna Street: the main street for the Japanese American fishing village, with cafes, and shops serving fisherman and

their families. But following the attack on Pearl Harbor in 1941, Japanese American families on the Island were given just 48 hours to leave and ultimately prepare for mass, forced incarceration at “internment” camps.

What immediately followed was the razing of the residential village, leaving only a portion of the commercial businesses along Tuna Street. Today, all that remains are two buildings that once housed Japanese-owned and operated businesses, which remain under threat of imminent demolition by the Port of Los Angeles.

### **What is the Conservancy's stance?**

For nearly two decades, the Conservancy has been a leading advocate for preservation on Terminal Island, working to ensure this place and its important layers of history are not forgotten.

We support the pending local landmark nomination for the Terminal Island Japanese American Tuna Street Buildings initiated by Councilmember Tim McOsker and the efforts of the Terminal Islanders Association to find a preservation-based solution for these buildings.

*Please join us in our fight to support the effort to protect Tuna Street! Scan the QR code below to learn how to get involved.*



### ***Learn More***

*Scan the QR code to learn more about Terminal Island and the National Trust's 11 Most Endangered Places*

# Preservation Spotlight:

## The City of Los Angeles Mills Act Program

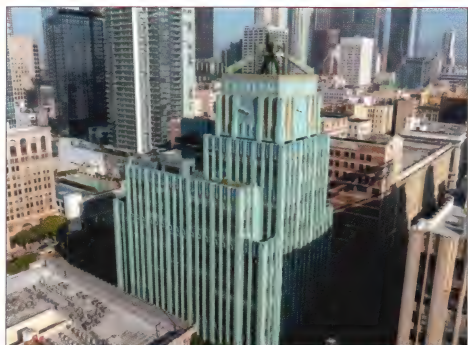


Photo by Matthew Thompson

Imagine what Los Angeles would look like without such stunning historical landmarks as the Eastern Columbia Lofts, the Oviatt Building, or the spectacular United Artists Theater on Broadway. These vital historic sites in Los Angeles continue to thrive today, thanks in part to the City of Los Angeles's Mills Act Program.

In fact, the success of the *Last Remaining Seats* series is partially due to the Mills Act tax relief program, which played a key role in revitalizing downtown Los Angeles.

### What is the Mills Act?

The Mills Act program is one of the most significant incentives for historic preservation available to property owners. Participants in the Mills Act program enter into a contractual agreement with their local jurisdiction, committing to a schedule of maintenance, repairs, and upkeep for their historic property over a ten-year period, which automatically renews each year.

In return, the property owner receives an alternate evaluation of their property for tax purposes, typically resulting in a lower property tax bill.

In most L.A. County jurisdictions that have implemented the Mills Act program, properties eligible for participation must either be designated as a local landmark or be a contributor to a designated historic district.

Since the Mills Act is often the only economic incentive tool available to local jurisdictions, its presence indicates a community's commitment to historic preservation.

Currently, Mills Act property owners in Los Angeles collectively save over \$20 million in taxes to date.

In 2020, Los Angeles City Planning conducted a comprehensive independent assessment known as the Mills Act Program Assessment and Equity Analysis to evaluate the program. Since that time, the City has not accepted new contracts.

### Why is this important now?

In March 2025, the City of Los Angeles released draft recommendations aimed at updating and reviving the Mills Act program. In a letter submitted on April 17 to the Cultural Heritage Commission, the L.A. Conservancy expressed its analysis of the proposed changes and recommended several amendments. This includes concerns about proposed changes that we believe may undermine the overall effectiveness of L.A.'s preservation program.



### Learn More

Scan the QR code to learn more about the Los Angeles City Mills Act Program and how to get involved.



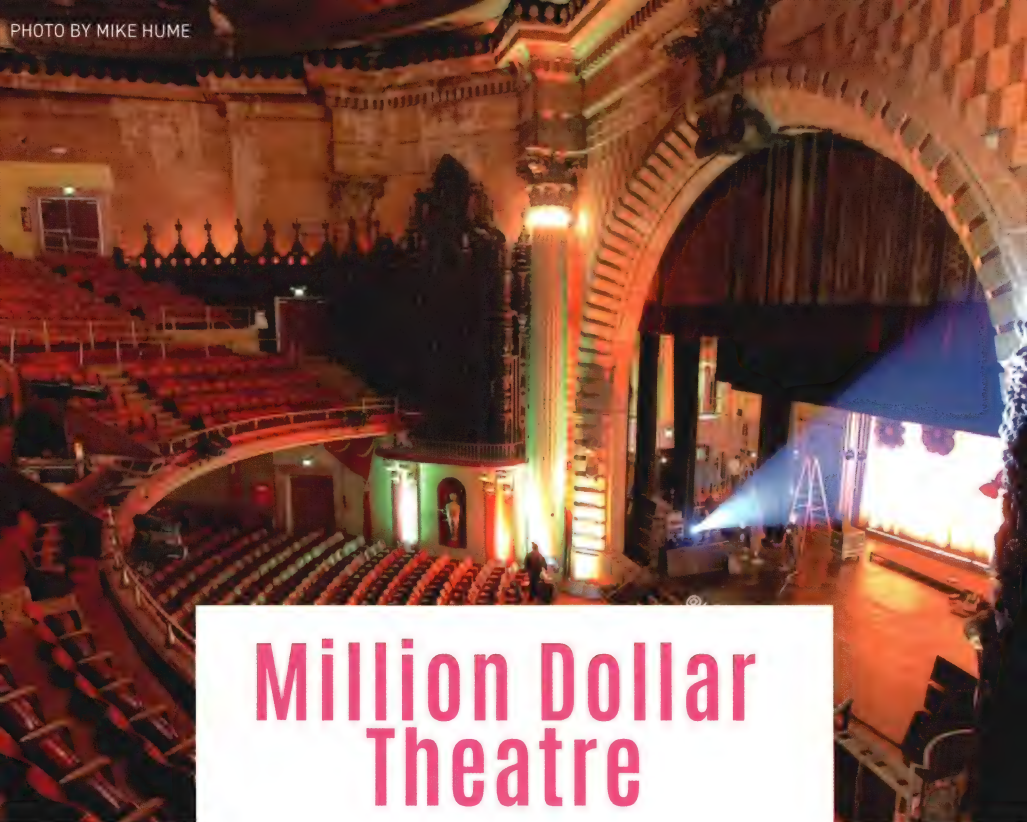


PHOTO BY MIKE HUME

# Million Dollar Theatre

Architects: **William Lee Woollett and Albert C. Martin, Sr.**

Year: **1918**

Style: **Spanish Churrigueresque**

Created for theatre impresario Sid Grauman as his first Los Angeles venue, the Million Dollar was one of the earliest and largest movie palaces in the country, boasting 2,345 seats.

The twelve-story building was designed by Albert C. Martin Sr., one of the most important architects in Los Angeles at the time and the founder of one of the city's most prominent architectural firms. (In fact, today the firm AC Martin remains active in architecture, planning, and interior architecture.)

The exterior exemplifies the elaborate Churrigueresque style, named after 18th-century Spanish church architect and sculptor José de Churriguera, whose designs favored this type of architectural embellishment.

In the 1940s, the theatre hosted jazz and big band stars such as Billie Holiday, Artie Shaw, and Lionel Hampton. By the 1950s, the Million Dollar became the first theatre on Broadway to feature Spanish-language variety shows (variedades), including headline acts from Mexico City and Latin America. For decades, it remained a leading Latinx entertainment venue, showcasing variedades and Mexican film premieres.

After serving as a church, the Million Dollar closed to the public. It reopened for performances and special events in 2008, following a year-long refurbishment, and now serves as an event and filming location.

# HIGH NOON (1952)

## AT THE MILLION DOLLAR THEATRE

JUNE 21, 2025 — 2 P.M.

### HOST

Josh Garrett-Davis

*Writer, historian, and H. Russell Smith Foundation Curator of Western American History at The Huntington Library*

**PRE-SHOW: "THE BUM BANDIT" (1934)**  
**STARRING: "BIMBO" AND "BETTY BOOP"**

*This short program is courtesy of the Fabulous Fleischer Cartoons Project*

### FEATURE PRESENTATION

#### **HIGH NOON**

United Artists, 1952, 85 minutes

Black and white / Digital

#### **STARRING**

**GARY COOPER** as Will Kane

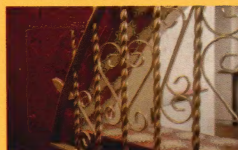
**GRACE KELLY** as Amy

**KATY JURADO** as Helen Ramírez

**DIRECTED BY** Fred Zinnemann

Film print courtesy Swank

### THE MILLION DOLLAR THEATRE SCAVENGER HUNT



SEE PAGE 10 FOR INSTRUCTIONS



# CARMEN JONES (1954)

## AT THE MILLION DOLLAR THEATRE

JUNE 21, 2025 — 8 P.M.

### PROGRAM

#### WELCOME

Adrian Scott Fine  
*President and CEO, Los Angeles Conservancy*

#### HOSTS

Gina Belafonte  
Co-Founder and Co-Director of Sankofa.org, Actor, Producer

Shari Belafonte  
Actor, Writer, Producer

#### **PRE-SHOW: "MINNIE THE MOOCHER" (1932)**

#### **STARRING: BETTY BOOP AND THE CAB CALLOWAY ORCHESTRA**

*This short program is courtesy of the Fabulous Fleischer Cartoons Project*

### FEATURE PRESENTATION

#### **CARMEN JONES**

20th Century Fox, 1954, 105 minutes  
Color / 70mm

#### STARRING

**DOROTHY DANDRIDGE** as Carmen

**HARRY BELAFONTE** as Joe

**DIRECTED BY** Otto Preminger

Film print courtesy Criterion

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### DID YOU KNOW?

CARMEN JONES is based off the famous French opera "Carmen" by Georges Bizet. Director Otto Preminger was familiar with Dorothy Dandridge but felt she wasn't right for the overtly sensual role of Carmen. After being rejected, Dandridge arranged to meet with Preminger again, this time dressed exactly as the director had envisioned the character. Preminger recognized her range and dedication and she won the role. For her work in CARMEN JONES, Dandridge became the first Black actor to receive an Oscar nomination for Best Actress.

# Acknowledgments

## PRODUCTION TEAM

Announcer: Rob McManeus  
and Chantal Odalys Santoyo  
Photographer: Mike Hume

Projectionist: Bob Fitzgerald  
Production Consultant: Mark Wojan

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Ellen Surrey/ @yesurrey

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Sam Zabb-Parmley; Hayley Anne Nielsen; Helen Ramirez

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Mike Hume / @historictheatrephotos

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